

F. HUNTEN'S
CELEBRATED
INSTRUCTIONS
FOR THE
PIANO FORTE.

J. W. RANDOLPH,
121 MAIN STREET, RICHMOND, VA.
1864.

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I N S T R U C T I O N S

FOR THE

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LITHOGRAPHED BY E. CREHEN.

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THE ELEMENTS OF MUSIC.

THE execution of music embraces two distinct heads: first,—the comprehension of the signs indicating the various sounds requisite for a musical composition; the degrees of loudness and softness, the ornaments, the style, and the expression which characterize it: second,—the ability to perform it mechanically with the voice or upon an instrument.

The first part has for its object the cultivation of the ear and the judgment; the second, that of the hand. The former makes the musician; the latter the player. It may be readily perceived that the one is introductory to the other, and is essential as a preparatory study. To place a pupil before the piano, who is ignorant of the rudiments of the art, is like teaching reading to a child who has not yet learned to speak. I must add my humble counsel to that of many high authorities, in recommending those who desire to learn the piano, to devote themselves beforehand to the diligent study of the solfegi.

However, as the advice of my predecessors has been but little observed, it is idle to suppose mine will possess much weight; being under this belief, and aware that superficial and hasty instruction is preferable to its total neglect, I will conform to usage by inserting before this Method, a short exposition of the elements of music.

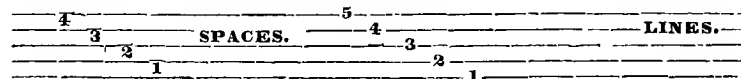
SECTION I.

OF THE NOTES, THE CLEFS, AND THE GAMUT.

ALL musical sounds which the ear can embrace, have been determined, noted and classified. They are called by these seven words: Do, Re, Mi, Fa, Sol, La, Si.

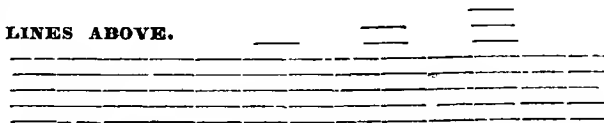
Each of these different sounds, as well as the character which represents it, bears the generic term of NOTE.

The notes are written on or between five right parallel lines which form a Stave. The intervals between the lines are called Spaces.

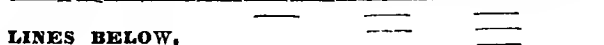


Ledger Lines are written above or below the stave when those of the stave are insufficient.

LEDGER LINES ABOVE.

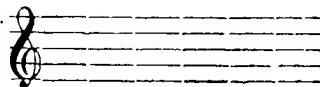


LEDGER LINES BELOW.

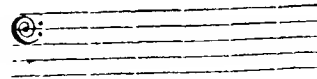


The notes, without regard to their form, are distinguished as to mere sound by their position on the staff. To establish their names it is also necessary that a sign called a Clef should be placed at the beginning of each staff.—
Example:

CLEF OF SOL, OR
TREBLE CLEF.

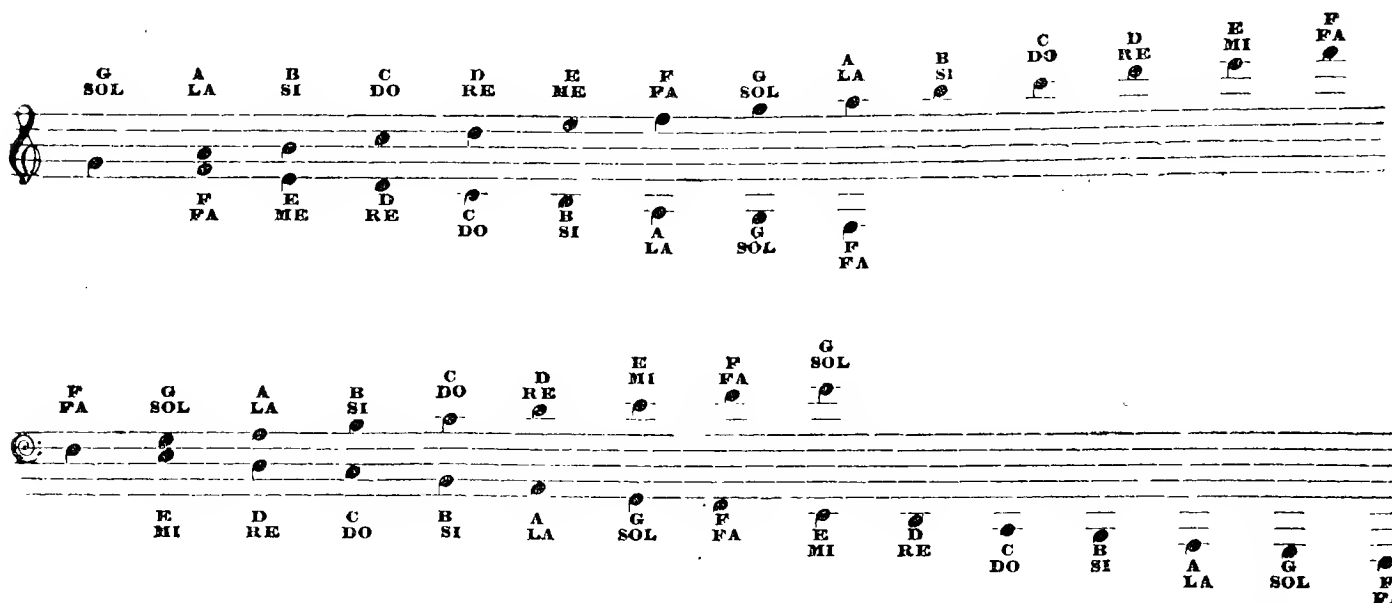


CLEF OF FA, OR
BASS CLEF.

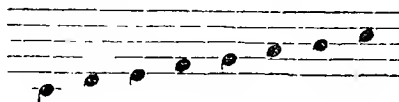


By a single glance at a piano, every key of which gives a different tone, it will be perceived that five lines are insufficient to represent all the notes; and that even if supplementary lines were used, the number would be necessarily so great as to create confusion. The clefs obviate this inconvenience in a manner that would be difficult and at the same time useless to explain here, but which the pupil in playing will readily understand. It is sufficient to know that each clef gives its name to every note placed on the same line with the sign. This becomes the index to other notes, whether upon lines or spaces, either ascending or descending.

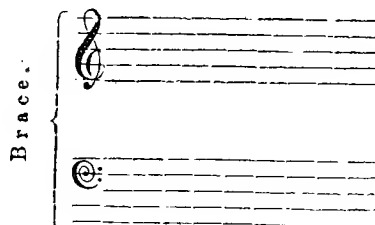
Examples of the clefs of Sol and Fa, which are the only ones used in music for the piano.



The union of these seven notes in their regular order, with the repetition of the first, forms the Gamut.



Piano music is written on two staves connected by a Brace; the upper staff serves for the clef of Sol, and the lower for that of Fa.



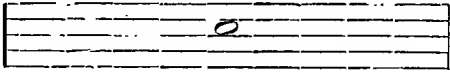
SECTION II.

OF THE VALUE OF THE NOTES, OF THE DOT, AND THE TRIPLET.

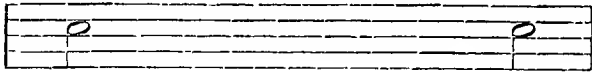
It is readily perceived from hearing a piece of music, that it is not composed entirely from any particular combination of notes, for the mere combination would possess but little variety; but that the length of the notes, relatively greater or less, is an essential part of it. The relative duration is called the Value of the note, and is shown by the peculiar form of each note. Example:

COMPARATIVE TABLE OF THE RELATIVE VALUE OF THE NOTES.

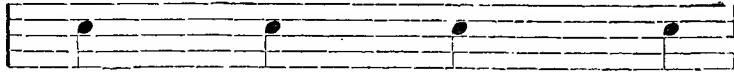
The Semibreve is equal to



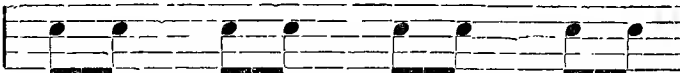
2 Minims,



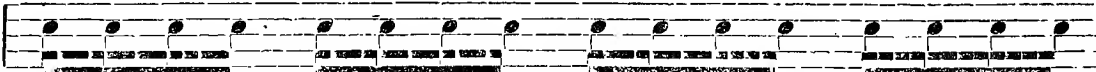
or 4 Crotchets,



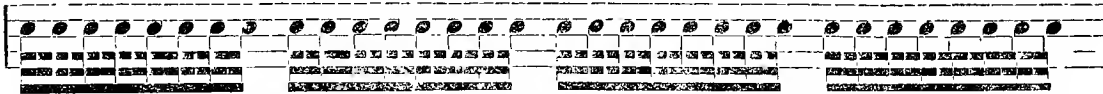
or 8 Quavers,




or 16 Semiquavers.



or 32 Demi-semi-quavr.



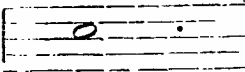
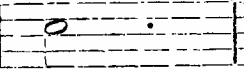
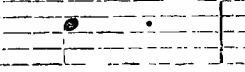
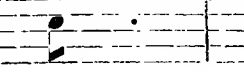
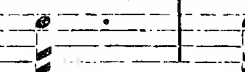
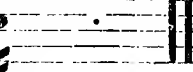
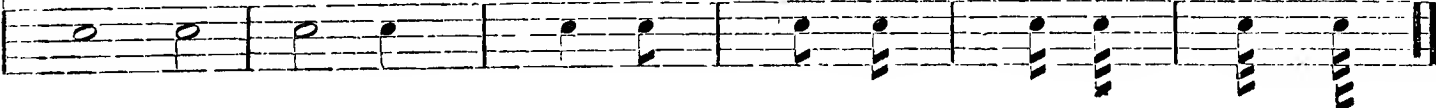
or 64 Hemidemi-semiquavers.



OF THE DOT AND DOUBLE DOT.

The different values of the note, according to the above table, are insufficient to express all musical ideas. A note wanted might be of a length relatively less than the minim but greater than the crotchet; or, greater than the minim but less than the semibreve; and, as there are no notes of intermediate value between the semibreve and minim, minim or crotchet, or between any of the other notes, the Dot is used to supply their place.

A dot placed after a note increases its value one half. Thus a dotted semibreve is equal to three minims, a dotted minim to three crotchets, a dotted crotchet to three quavers, a dotted quaver to three semiquavers, &c.

Dotted Semibreve.	Dotted Minim.	Dotted Crotchet.	Dotted Quaver.	Dotted Semiquaver.	Dot'd Demisemiquaver.
					
					

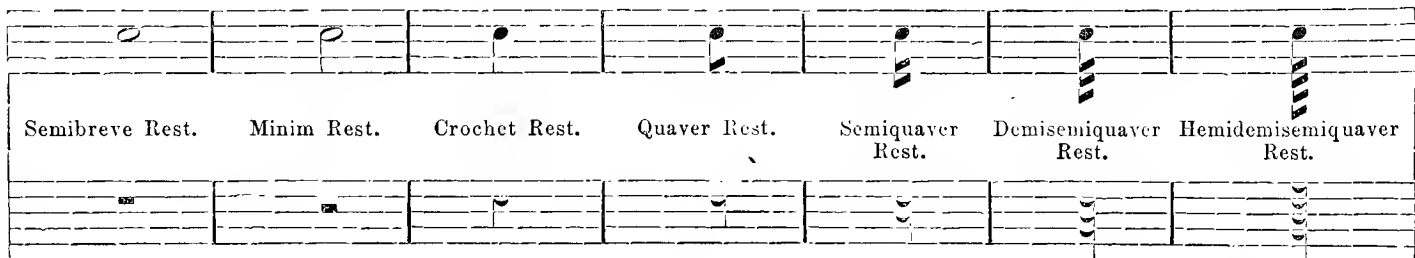
When a second dot is added to the first following a semibreve, minim, crotchet, quaver, or semiquaver, etc., its value is equal to half that of the first.



SECTION III. OF THE RESTS.

Rests in a composition show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, prevent confusion between phrases or members of phrases, and aid in producing musical effects.

The Rests have values corresponding to those of the notes : thus, the Semibreve Rest is equal in duration to the Semibreve ; the Minim Rest to the Minim ; the Crotchet Rest to the Crotchet ; the Quaver Rest to the Quaver, etc.

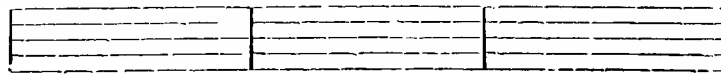


The single and double Dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.

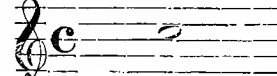
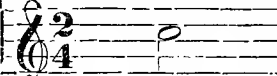
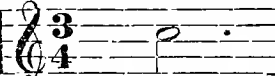
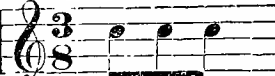



SECTION IV. OF THE SIGNS OF THE MEASURE.

All the component parts of a piece of music are divided equally into portions called Measures. Each measure is placed between two lines called bars.



The measure is also divided into fractional parts called Beats. The measures containing four, three, or two beats, and those included under the head of three eight and six eight time are the most in use.

Measure with four beats, called common time.	Measure with two beats, called two four time.	Measure with three beats, called Three Four Time.	Three Eight Time.	Six Eight Time.
				

In common, two four, and three four time, the value of a crotchet establishes the beats ; in three eight time that of quavers is used. Example :



This block contains two rows of musical notation. The first row shows common time (C), 2/4, and 3/4 time signatures, each with a four-measure sequence of notes and fingerings (1-4). The second row shows 3/8 and 6/8 time signatures, each with a four-measure sequence of notes and fingerings (1-3).

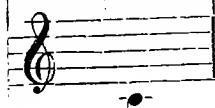
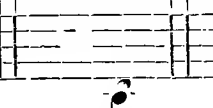

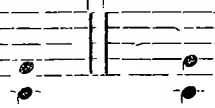
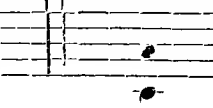

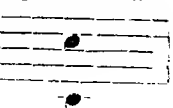
When three quavers are played in the time of two, or six in the time of four, such groups are called Triplets; and to render them plain, it is usual to place the figure 3 over the three notes taken for two, and the figure 6 over the six notes taken for four.



This block shows musical notation for triplets. The first row shows common time (C) and 2/4 time signatures, each with a four-measure sequence of triplets (three notes in the time of two) and fingerings (1-3). The second row shows 3/4 and 6/8 time signatures, each with a four-measure sequence of triplets (three notes in the time of two) and fingerings (1-3).

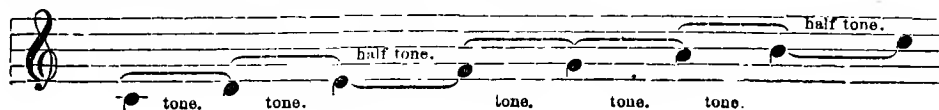
SECTION V. OF THE INTERVALS.

The distance from one note to another is called an Interval.

First.	Second.	Third.	Fourth.	Fifth.	Sixth.	Seventh.	Eighth or octave.
							

A pupil with a good ear will readily discover that the intervals of the gamut are various. For example, the intervals from Do to Re is greater than that from Mi to Fa. The first of these intervals is called a tone, and the second a semitone. A Tone is said to exist between two keys when another key intervenes, as, from Do to Re or from Re to Mi. But from Mi to Fa is only a semitone, for no other key is between them.

The major gamut is composed of five tones and two semitones.



This block shows a musical staff with the major gamut (Do, Re, Mi, Fa, Sol, La, Si, Do). The intervals between the notes are labeled: Do to Re is a 'tone', Re to Mi is a 'half tone', Mi to Fa is a 'half tone', Fa to Sol is a 'tone', Sol to La is a 'tone', La to Si is a 'tone', and Si to Do is a 'half tone'.

SECTION VI.

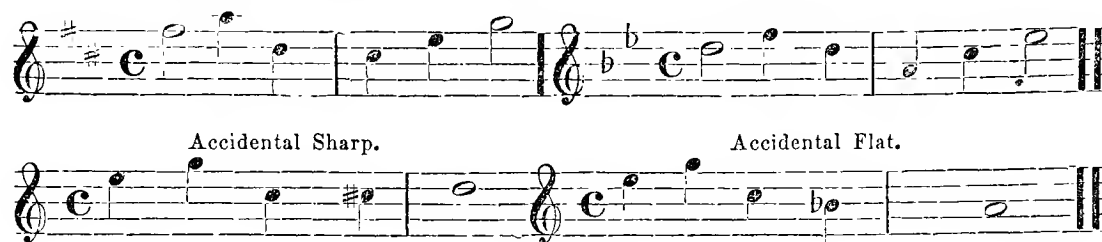
OF THE SHARP, THE FLAT, AND THE NATURAL.

A note is called a natural when it preserves the same relation of interval with the one preceding it regularly in the order of the gamut, as shown in the preceding section. Thus Re natural is the note which is a tone from Do natural, and Mi natural is a tone from Re natural; Fa natural is but a semitone from Mi natural. These intervals, however, can be altered by means of signs called accidents: they are the Sharp and the Flat.

A Sharp before a note raises it a minor semitone; that is, a semitone almost imperceptibly less than the semitones of the natural gamut, and are called therefore minor.

A Flat, on the contrary, before a note, lowers it a minor semitone.

Flats and Sharps are either at the commencement of a piece after the clef, or accidentally before a note.



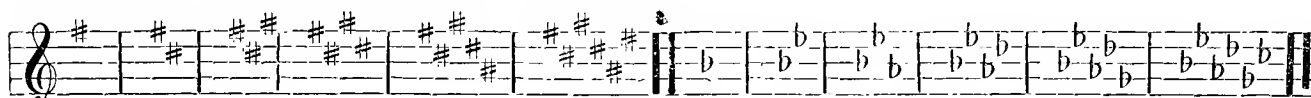
When these signs are at the commencement of a piece, all notes on the same line and space (and all other notes bearing the same name) are affected by them.

If they occur accidentally before a particular note, they affect only it and others of the same name, during a single measure.

A natural serves to annul a Sharp or Flat by restoring a note to its natural key.



Flats and Sharps are placed after the clef in the following order.



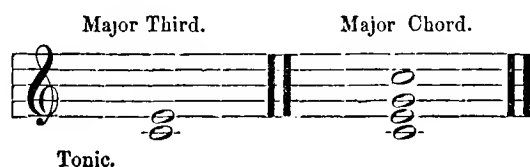
A Double Sharp \times raises a note a tone, and a Double Flat lowers it a tone.

SECTION VII.

OF THE MODES.

There are two Modes, the major and minor.

In the major mode, as shown by the Gamut of Do natural, in the fifth section, there are two tones from the first note called the Tonic to the Third.



In the minor mode there are but one tone, and one semitone from the Tonic to the Third.



A Minor is said to be the relative of the Major when both are expressed by the same number of Sharps and Flats.

Do Major. Sol Major. Re Major. La Major. Mi Major. Si Major. Fa # Major.

La Minor. Mi Minor. Si Minor. Fa # Minor. Do # Minor. Sol # Minor. Re # Minor.

Sol b Major. Re b Major. La b Major. Mi b Major. Si b Major. Fa Major.

Mi b Minor. Si b Minor. Fa Minor. Do Minor. Sol Minor. Re Minor.

Each Major and Minor key bears the name of the tonic of its gamut.

The tonic of any major key with sharps, is the note one semitone above the last sharp after the clef.

Sol Major. Re Major.

The note above the Fa is Sol. The note above the Do is Re.

The Tonic of the relative minor is, on the contrary, the note below the last sharp.

Mi Minor. Si Minor.

The note below the Fa is Mi. The note below the Do is Si.

The tonic of any major key with flats, is the fourth note above the last flat.

Fa Major. Si b Major.

The fourth note above Si is Fa. The fourth note above Mi is Si.

The tonic of the relative minor is the fifth note below the last flat.

Re Minor. Sol Minor.

The fifth note below the Si is Re. The fifth note below the Mi is Sol.

The keys which have neither a Sharp nor Flat at the clef, are Do Natural Major and its relative La Minor.

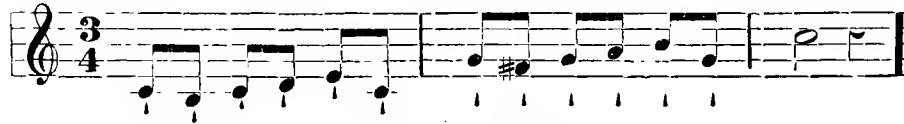
SECTION VIII.

OF ARTICULATION.

As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it. Brilliancy, lightness and confidence in execution also depend greatly on articulation.

There are three styles of articulating, the detached, the pointed, and the flowing. The first two are technically called staccato, and the last, slurred or legato.

A staccato or pointed note is played in a short and precise manner, the articulation being expressed by this mark (˙)



A staccato or pointed note is played in a less detached style than the former. The point is placed above or below the note.



Slurring, or playing a passage legato, is to make the notes flow in a connected manner. The mark of a slur is shown by a curved line.



The Slur — takes the name of Syncopation when connecting two similar notes, one of which is placed on an unaccented, and the other on an accented beat of the same measure or of two consecutive measures.



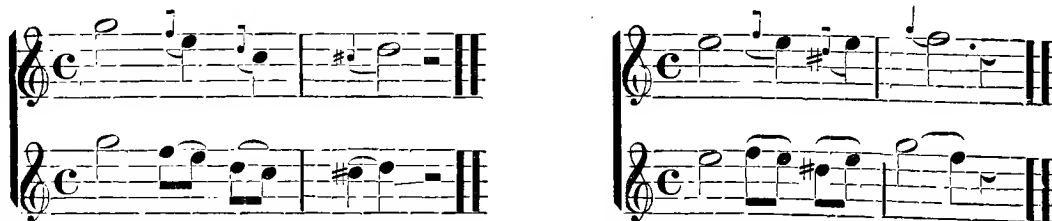
SECTION IX.

OF GRACE NOTES.

Grace notes, as their name shows, though not absolutely essential to melody, are employed as embellishments and also to prevent too great uniformity. There are several kinds: the small note or Appoggiatura, the Trill, and the Turn.

An Appoggiatura is a grace note placed above or below a principal note. When below it ought never to be at a greater distance than a semitone; as any other interval belongs to the Portamento of vocal music.

A small note is generally half the value of the principal note; there are instances however when its value is greater.



When an Appoggiatura is played with rapidity without reference to the value of the principal note, it is usual to cross it with a small line.

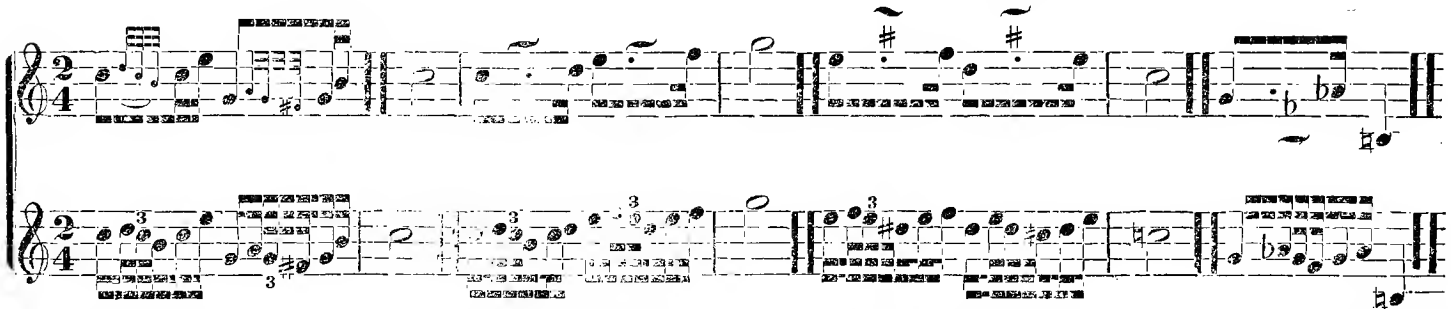


A double Appoggiatura is played in a light and connected manner.

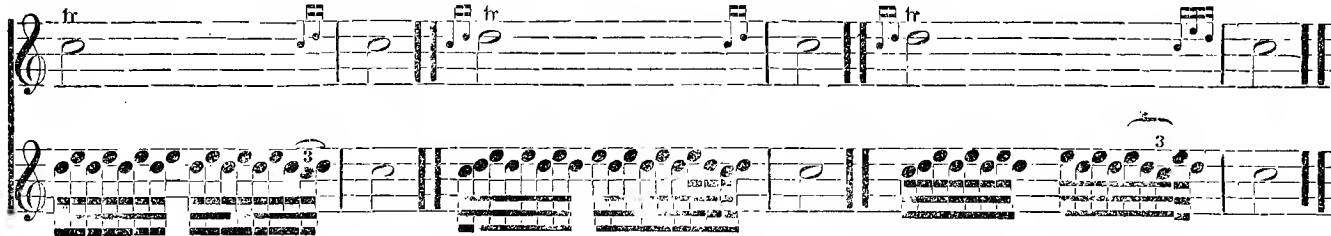


A turn is composed of three grace notes placed before or after a principal note.

In the first instance the small notes are written, and in the second they are expressed by the sign ~.



A Trill, improperly called a cadence, is composed of two notes struck alternately, and following each other regularly in the gamut. It has a principal note which is expressed, and a secondary note not written, but understood to be above the other. It is indicated by the two letters tr.



SECTION X.

OF THE ACCENTS.

Accents are employed to diversify music by establishing different degrees of loudness and softness, vigor and grace, in its performance. These shades of expression elicit from each part of a composition its true and distinctive character.

Accents are shown by signs or by words generally Italian.

The sign < marks that the sound should be progressively increased.

The sign > marks that the sound should be diminished in the same manner.

The union of the two signs <> expresses that a passage should be commenced softly, and the sound increased gradually to the middle of the figure, and then diminished in like manner to the end of it.

The sign ' placed over a single note shows that it should be accented in a particular manner.

The words used for the purpose of accentuation are very numerous: the following list includes the principal ones with their signification.

PIANO.....or simply the first letter <i>p</i>	Sweet, soft.	CANTABILE	In a graceful singing style.
PIANISSIMO.....or simply two <i>pp</i>	Very sweet and soft.	CON ESPRESSIVO	With expression.
DOLCE.....or DOL	Sweet.	LEGATO	Slurred, flowing.
FORTE.....or <i>f</i>	Loud.	LEGGIERO	Light.
FORTISSIMO.....or <i>ff</i>	Very loud.	CON ANIMA.....	With feeling.
MEZZO FORTE.....or <i>mf</i>	Half loud.	CON SPIRITO.....	With spirit.
RINFORZANDO...or Rinf: or <i>rfz</i>	Rendering the sound loud but not suddenly.	CON GRAZIA.....	With grace.
SFORZANDO.....or <i>sf sfz</i>	Rendering the sound suddenly loud.	CON GUSTO.....	With taste.
CRESCENDO.....or Cres:.....	Increasing gradually in loudness.	CON DELICATEZZA	With delicacy,
DECRESCENDO...or Decres:.....	Diminishing the loudness.	CON FUOCO.....	With fire.
SMORZANDO.....or Smorz:.....	Smothering the sound by degrees.	CON FORZA.....	With force.
ESPRESSIVO	Expressive.	CON CALORE.....	With heat.
AFFETUOSO	Affectionate, tender.	CON BRIO.....or Briosi:.....	With brilliancy, brilliant.
MAESTOSO	Majestic.	AGITATO.....	Agitated.
		SCHERZANDO.....	Playful.
		MOSSO	Animated.
		SEMPRE	Always.

SECTION XI.

OF DIFFERENT SIGNS USED IN WRITING MUSIC, AND OF ABBREVIATIONS.

The sign $\$.$ shows that the player must return to a similar sign and continue to the word Fine. When the return extends to the commencement of the piece, it is usual to prefix the letters D. C. the abbreviation of the Italian words Da Capo, from the beginning.

The main divisions in a piece of music are expressed by a Double Bar $||$.

When dots are added before the bar thus $||\dot{}$ they show that the division previous to it is repeated: when after, thus $||\dot{}$: that the division following is repeated.

A Pause \frown marks that a beat of the measure is suspended, and that a note or rest must be prolonged for a certain space of time.

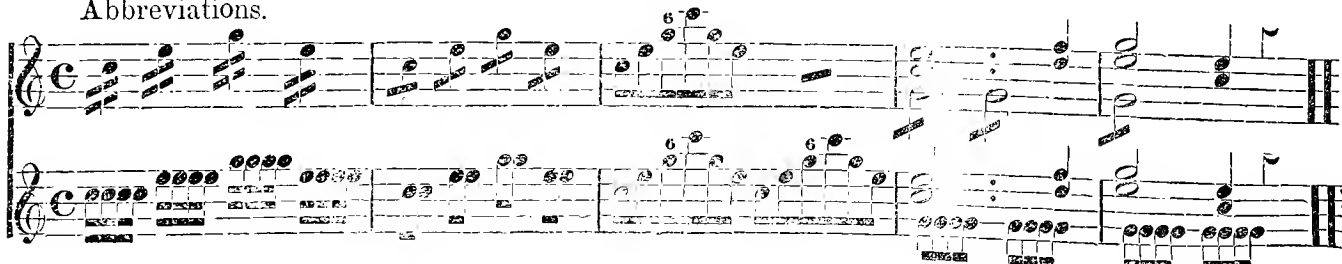


In order to avoid the multiplication of ledger lines it is customary to write very high passages an octave lower than their actual pitch, with this mark *8va* over them, showing that they must be played an octave above.



Abbreviations are employed in written music to avoid repetitions of a single note or passage: thus, in place of writing four semiquavers of Do, a crotchet alone, marked with two thick short lines, is used, etc.

Abbreviations.



SECTION XII.

OF TIME.

Time, in music, is the degree of slowness or quickness requisite for the execution of any piece. To change the time as established by the composer, is to destroy the true character of the piece by the substitution of false and often unmeaning effects. The pupil should make himself perfectly acquainted with the distinctive meaning of each of the following terms. From the grave to the prestissimo the time is progressively increased.

GRAVE.....	The slowest kind of time.	ALLEGRO.....	Fast and animated.
LARGO.....	Large; very slow and grave.	PRESTO.....	Rapid.
LENTO.....	Slow.	PRESTISSIMO.....	Rapid and impetuous.
LARGHETTO.....	Less slow and grave than largo	TEMPO di MARCIA.....	Time of a march.
ADAGIO.....	Slowly.	CON MOTO.....	With movement.
ANDANTE.....	Going neither too slow nor too quick.	RITARDANDO or RALLENTANDO.....	Retarding the time.
ANDANTINO.....	Somewhat less slow than Andante.	RITENUTO.....	Retained.
ALLEGRETTO.....	With peculiarly graceful and moderate vivacity.	ACCELERANDO.....	Accelerating.
		AD LIBITUM or A PIACERE.....	At the will or pleasure of the player.
		A TEMPO.....	In the regular time.

GENERAL RULES FOR PLAYING THE PIANO.

1st. OF THE POSITION OF THE BODY AND HANDS.

The player should have a seat so elevated as to enable him to hold his arms horizontal with the keys.

He should sit opposite to the middle of the key-board at a distance enabling him to finger all the keys with ease, and free from bodily motion. And such motion is a great defect, which interferes equally with a pure execution and graceful manner, and should be early guarded against by the pupil. During his studies, his body should be immovable without stiffness, and contortions of the face should never accompany any difficulties of execution.

The hand, slightly curved, should be held in an easy natural position, and the fingers should be apart so as to rest exactly on the keys.

2d. OF THE FINGERS.

Before exercising the fingers the pupil should be made aware of their mechanical powers, and that they should be used independently of the arm and even of the wrist. By this exercise alone, grace, freedom, and an agreeable intonation are acquired.

The pupil should carefully avoid playing with greater force than his fingers allow; a contrary practice weakens them, and deprives them of that vigor which they ultimately require, and renders the execution dull, heavy, and convulsive. Effective playing, as it is called, is suited only to the pianist who has acquired a certain command over his hands; until then, the manner of playing should be simple and but little varied.

3d. OF FINGERING.

If the piano had but ten keys each finger would naturally have its own on which it could rest, able to strike rapidly and without a fear of mistake. But as it is, the fingers having to strike a great number of keys, and their position being constantly changed, it is necessary to use the hands promptly and freely in order to meet the requisite extent of distance. It is easy to perceive that in proportion as the succession of fingers is natural and the movements of the hand rare and gradual, the difficulties of playing are diminished. On this principle are based all systems of fingering. The best of those which, while they are true, facilitate to the utmost a passage and are agreeable to the performer. A well fingered passage is attractive to the pupil, and promotes a desire for its accomplishment.

There are some passages the fingering of which is subject to fixed rules, as the major and minor gamuts, etc: but in most instances, the character of the piece must be taken into consideration. A vigorous passage demands sometimes irregular fingering on account of the preference which should be given to the stronger over the weaker fingers. There is also severe music for three or four parts, and that abounding in modulations, which is so complicated as to render a natural succession of fingering impossible.

But not by theories of this kind, more or less extended, can a pupil acquire a style of fingering adequate to all difficulties. In this matter good examples will avail more than general rules, which are often not well suited for application. I have endeavoured to afford these examples by writing carefully the fingering of all the exercises in this method. The teacher should also finger such other music as the pupil studies; and forbid the practice of all pieces not originally composed for the piano, as the arrangements of symphonies, overtures, quartets, etc., often demand a faulty style of fingering, injurious to the proper cultivation of the hand.

4th. OF THE MEASURE.

The metrical division afforded by the measure is the soul of music; without this advantage its highest charms, whether conferred by nature or derived from art, would be absolutely useless.

This part of execution should be scrupulously observed, though most pianists are accused, and too often with reason, of being deficient in this particular.

A due attention to time sustains the pianist in difficult passages, strengthens the fingers in a remarkable degree, and gives alone the assurance necessary for a successful execution.

ON THE PROPER COURSE OF STUDY.

The pupil who wishes to make real progress on the Piano should devote at least three hours a day to its diligent study. These hours need not be consecutive: on the contrary, they may be divided among different parts of the day, at intervals sufficiently distant to afford rest to the hands, as well as to enable the player to withdraw his attention wholly from his practice. Close application too long continued is sure to dishearten and disgust the pupil.

The first hour should be bestowed on the exercises for the five fingers and the scales; the other two may be given to such pieces as the teacher deems suited to the capacity of the pupil.

In attending to the studies the young pianist should never cease to observe faithfully the time, the importance of which has already been enforced. In order to give each note its exact value it is necessary at first to count each beat aloud and equally. Pianists are sometimes disposed to hurry the time in slow movements owing to the insufficiency of the instrument in sustaining notes of a long value; but they should guard against a habit leading to the worst consequences, by not quitting any key until the value of the note has expired, even though the sound has ceased altogether to be heard. Above all, in music for several parts, where the same hand has at one time notes of different values, it is essential to observe this rule.

In avoiding this defect, the pupil should not fall into the opposite extreme, and leave a finger on a key longer than is necessary, while the others are striking the notes following. I recommend for this purpose a most careful practice of the first studies for the five fingers at the beginning of this Method.

In agitated passages and crescendos, towards the end of a scale, in a rapid group, and also generally at the end of phrases, the pupil is apt to hurry the time. This fault not only weakens the hands, but likewise gives rise to numerous irregularities in the course of execution disagreeable to the hearer. The fingers should always be restrained in such passages.

A piece new to the pupil should be studied in a moderate movement so that he can observe strictly the beats, and the various accidental signs, and marks of articulation, as the staccato, legato, forte, piano, rinforzando, diminuendo, etc.

In order to obtain perfect equality and unity in passages demanding the use of both hands, it is necessary to exercise them often separately, the left hand especially, which is the weakest.

Young pianists imagine they increase their progress in choosing pieces beyond their ability, but they are grossly deceived; for thus it is that in a short time good habits previously acquired are lost, the execution is rendered weak and uncertain, and finally all idea of correct playing is lost. Let them always choose pieces according to their abilities; mistrust fashionable music where difficulties are heaped together with puerile affectation, and believe that excellence is alone attained by persevering and well directed study.

The pupil should not, however, practise timidly, and for the purpose of greater certainty, phrase by phrase. I recommend freedom in study as well as in playing, and condemn practising a composition by piecemeal.

This last rule has nevertheless many exceptions which must be observed. For example, the easiest pieces often present some particular difficulties either of fingering or time. These passages the pupil should study with the greatest care, and endeavour to fix them in his memory, as it is not by playing over a few times what was easy at first sight that he can make progress and preserve unity in the execution of a piece.

Before acquiring a certain degree of excellence on an instrument the pupil should not indulge in playing from memory, but eventually this may be done with advantage.

To render a piece of music comprehensive to the hearers, the player must comprehend it himself, seize upon its character, feel the melodies of the author and give them adequate expression. But the performer must not believe, as some do, that expression means passionate and languid playing, or that the eyes, the elbows, and the whole body, should take a part in the execution; for there is nothing more tiresome and ridiculous than this constant desire of infusing sentiment into a piece.

To play with expression is to give to each passage its true character; and as this character can be by turns, light, sombre, animated, tranquil, uniform, lively and pleasing, and sometimes even harsh and crude, the execution should reflect intelligibly these different shades. For the sake of contrast the composer introducing a sweet and tender air may preface it with harsh cords and wild passages; to heighten the effect of a brilliant idea he may enclose it in a simple and naked framework; misconceptions on the part of the player in rendering such examples, may destroy the greatest beauties and render them entirely unintelligible.

IMPORTANT ADVICE.

Before commencing any piece of music whatever, a player should never fail to ask himself the three following questions:

- 1st. In what key am I going to play? that is to say, how many sharps or flats are there to the key?
- 2nd. What is the time?
- 3rd. What is the movement?

THE MASTER

THEME VARIÉ POUR TROIS MAINS

For two hands

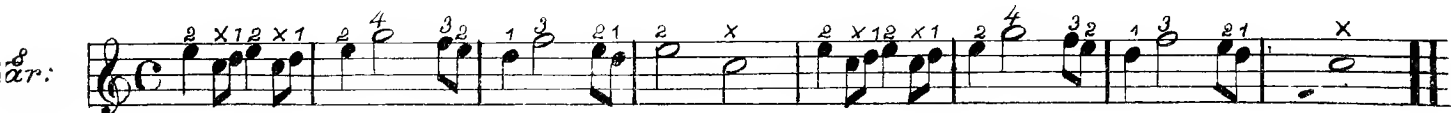
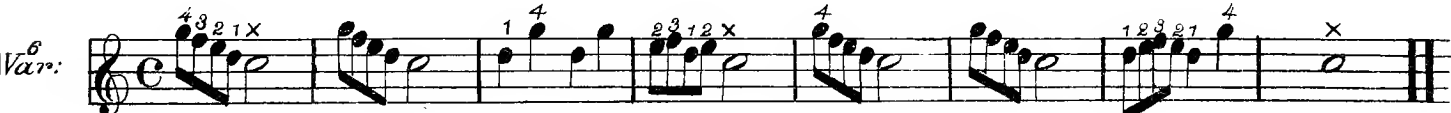
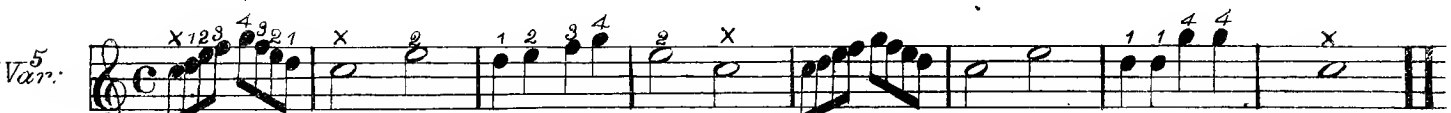
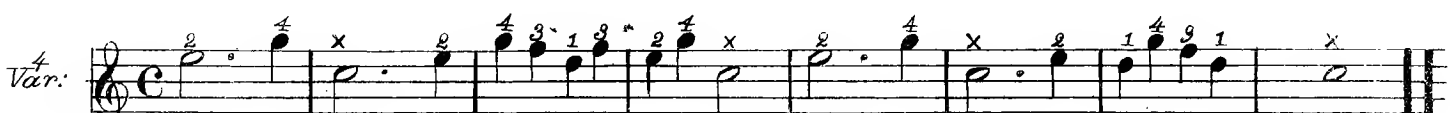
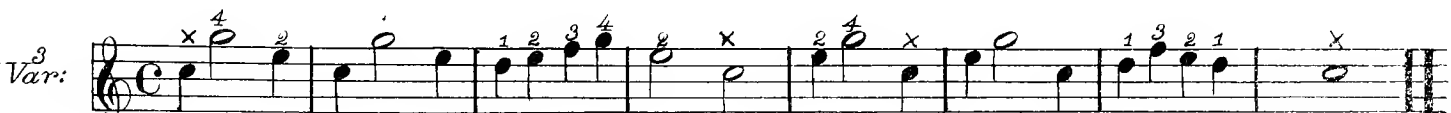
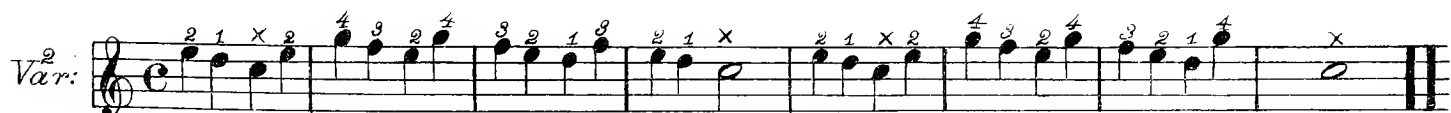
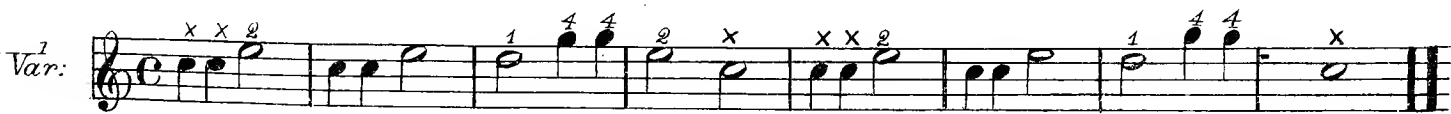
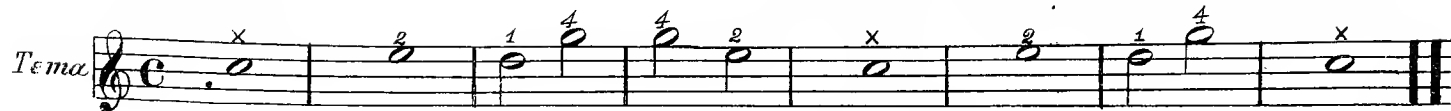
The musical score is written for two hands on a grand staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of a main theme followed by nine variations, labeled 'Tema', 'Var¹', 'Var²', 'Var³', 'Var⁴', 'Var⁵', 'Var⁶', 'Var⁷', 'Var⁸', and 'Var⁹'. The tempo is marked 'Tema' and the dynamics include 'p' (piano) and 'pp' (pianissimo). The variations showcase different textures and techniques, such as rapid sixteenth-note runs, chords, and arpeggios. The score concludes with a double bar line.

THE SCHOLAR

THÈME VARIÉ POUR TROIS MAINS

For one hand

The Scholar is to count aloud four in each bar



THE MASTER

THEME VARIÉ POUR TROIS MAINS

For two hands

The musical score is written for two hands on a grand staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of a main theme followed by nine variations, each labeled on the left margin.

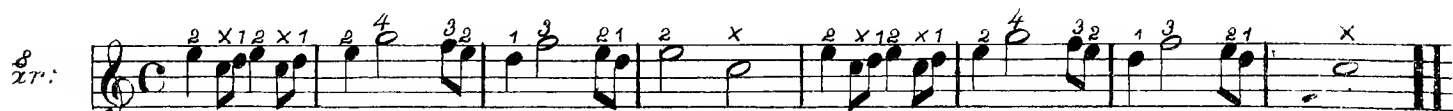
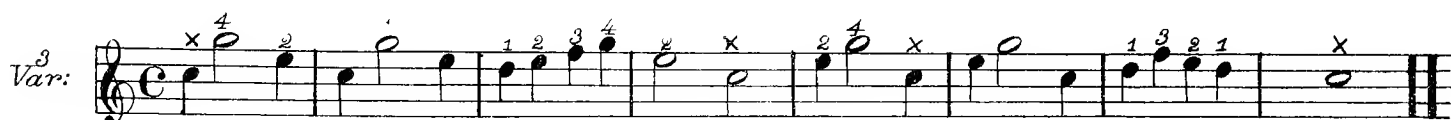
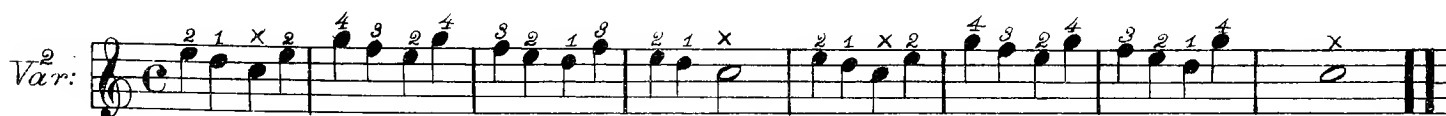
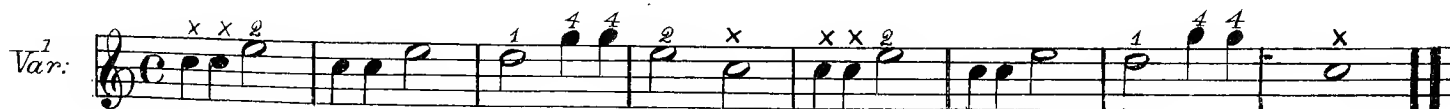
- Theme:** The first staff, marked with a piano (*p*) dynamic. It features a melody in the right hand and a bass line in the left hand.
- Var¹:** The second staff, featuring a more active melody in the right hand.
- Var²:** The third staff, featuring a rapid sixteenth-note melody in the right hand.
- Var³:** The fourth staff, featuring a melody in the right hand with a steady eighth-note accompaniment in the left hand.
- Var⁴:** The fifth staff, featuring a melody in the right hand with a steady eighth-note accompaniment in the left hand, including a 12-measure rest in the right hand.
- Var⁵:** The sixth staff, featuring a melody in the right hand with a steady eighth-note accompaniment in the left hand.
- Var⁶:** The seventh staff, featuring a melody in the right hand with a steady eighth-note accompaniment in the left hand.
- Var⁷:** The eighth staff, marked with a piano-piano (*pp*) dynamic, featuring a dense texture with many sixteenth notes in both hands.
- Var⁸:** The ninth staff, featuring a melody in the right hand with a steady eighth-note accompaniment in the left hand.
- Var⁹:** The tenth staff, featuring a dense texture with many sixteenth notes in both hands.

THE SCHOLAR

THÈME VARIÉ POUR TROIS MAINS

For one hand

The Scholar is to count aloud four in each bar



THÈME VARIE.

Tema

Var¹

Var²

Var³

Var⁴

Var⁵

Var⁶

8 Var.

The musical score for '8 Var.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a sequence of notes with various fingerings indicated by numbers 1, 2, 3, 4, and an 'X' for a final measure. A bracket above the first four measures indicates a sequence of notes 1, 2, 3, 4. The lower staff is in bass clef and contains whole notes, mostly with flat accidentals, corresponding to the upper staff's melody.

Var. 9

The musical score for 'Var. 9' consists of two staves. The upper staff is in treble clef and contains a sequence of notes with various fingerings (1-4) and articulations (accents, 'x' marks). The lower staff is in bass clef and contains whole notes. The piece concludes with a double bar line.

E

Handwritten musical score for guitar, featuring three systems of staves. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and fingerings. The score is marked with "No 1", "No 2", and "No 3" in the left margin, indicating different sections or variations. The notation includes numerous accidentals (sharps, flats, naturals) and fingerings (numbers 1-4) above and below notes. The piece concludes with a double bar line and repeat signs.

System 1 (No 1): Treble and bass staves. Treble clef, common time. Notes include G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, 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C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371, G371, A371, B371, C372, D37

Nº 4

Measures 1-4 of piece Nº 4. Treble staff: 2, 4, 1, 4, x. Bass staff: 3, x, 1, x, 4, x, 2, x, 3.

Measures 5-8 of piece Nº 4. Treble staff: 1, 4, 3, 1, x. Bass staff: empty.

Measures 9-12 of piece Nº 4. Treble staff: 3, 4, 1, 2, 3, 4, x. Bass staff: 4, 3, 2, 1, x.

Measures 13-16 of piece Nº 4. Treble staff: 3, 4, 1, 2, 3, 4, x. Bass staff: empty.

Nº 5

Measures 1-4 of piece Nº 5. Treble staff: 1, 2, 3, 4, 5, 6, x. Bass staff: 2, x, 4, x, x.

Measures 5-8 of piece Nº 5. Treble staff: 1, 4, 4, 4, x. Bass staff: 2, x, 4, x, x.

Measures 9-12 of piece Nº 5. Treble staff: 1, 2, 3, 4, 3, 1, 2, x. Bass staff: 4, 2, x, 1, x, 4, x.

Nº 1

Exercise Nº 1 consists of two staves. The treble staff begins with a whole note chord marked with an 'x', followed by a series of eighth-note patterns with fingerings 1, 2, 3, 4, and 2. The bass staff features a similar pattern with fingerings 4, 3, 2, 1, 3, 2, 1, 2, 1, and 2. The exercise concludes with a whole note chord marked with an 'x'.

Nº 2

Exercise Nº 2 consists of two staves. The treble staff begins with a whole note chord marked with an 'x', followed by eighth-note patterns with fingerings 1, 2, 3, 4, 3, 2, 1, and 4. The bass staff features a similar pattern with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, and 4. The exercise concludes with a whole note chord marked with an 'x'.

Nº 3

Exercise Nº 3 consists of two staves. The treble staff begins with a whole note chord marked with an 'x', followed by eighth-note patterns with fingerings 1, 2, 3, 4, 3, 2, 1, and 4. The bass staff features a similar pattern with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, and 4. The exercise concludes with a whole note chord marked with an 'x'.

Nº 4

Exercise Nº 4 consists of two staves. The treble staff begins with a whole note chord marked with an 'x', followed by eighth-note patterns with fingerings 1, 2, 3, 4, 3, 2, 1, and 4. The bass staff features a similar pattern with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, and 4. The exercise concludes with a whole note chord marked with an 'x'.

Nº 5

Exercise Nº 5 consists of two staves. The treble staff begins with a whole note chord marked with an 'x', followed by eighth-note patterns with fingerings 1, 2, 3, 4, 3, 2, 1, and 4. The bass staff features a similar pattern with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, and 4. The exercise concludes with a whole note chord marked with an 'x'.

Nº 6

Exercise Nº 6 consists of two staves. The treble staff begins with a whole note chord marked with an 'x', followed by eighth-note patterns with fingerings 1, 2, 3, 4, 3, 2, 1, and 4. The bass staff features a similar pattern with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, and 4. The exercise concludes with a whole note chord marked with an 'x'.

Nº 7

Nº 8

Nº 9

Nº 10

Nº 11

Nº 12

RECREATIONS FROM STUDY

LE GARÇON VOLAGE

Allegretto scherzando

No. 1 *p*

Handwritten musical score for 'Le Garçon Volage'. It consists of two systems of grand staves (treble and bass clef). The first system is marked 'No. 1' and 'p'. The tempo is 'Allegretto scherzando'. The key signature has one sharp (F#). The time signature is 6/8. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations like 'x' and '1' above notes.

NEL COR PIU NON MI SENTO

Ardente grazioso

No. 2 *del: p*

Handwritten musical score for 'Nel Cor Più Non Mi Sento'. It consists of two systems of grand staves (treble and bass clef). The first system is marked 'No. 2' and 'del: p'. The tempo is 'Ardente grazioso'. The key signature has one sharp (F#). The time signature is 6/8. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations like 'x' and '1' above notes.

EXERCISES

Nº1

Nº2

Nº3

Nº4

Nº5

Nº6

L

Nº 7

Handwritten musical score for exercise Nº 7. The piece is written for a single melodic line on a treble staff. It begins with a treble clef and a common time signature (C). The notation includes numerous slurs, ties, and specific fingering numbers (1-5) above the notes. The exercise concludes with a double bar line.

Nº 8

Handwritten musical score for exercise Nº 8. The piece is written for a single melodic line on a treble staff. It begins with a treble clef and a common time signature (C). The notation includes numerous slurs, ties, and specific fingering numbers (1-5) above the notes. The exercise concludes with a double bar line.

Nº 9

Handwritten musical score for exercise Nº 9. The piece is written for a single melodic line on a treble staff. It begins with a treble clef and a common time signature (C). The notation includes numerous slurs, ties, and specific fingering numbers (1-5) above the notes. The exercise concludes with a double bar line.

Nº 10

Handwritten musical score for exercise Nº 10. The piece is written for a single melodic line on a treble staff. It begins with a treble clef and a common time signature (C). The notation includes numerous slurs, ties, and specific fingering numbers (1-5) above the notes. The exercise concludes with a double bar line.

Nº 11

Handwritten musical score for exercise Nº 11. The piece is written for a single melodic line on a treble staff. It begins with a treble clef and a common time signature (C). The notation includes numerous slurs, ties, and specific fingering numbers (1-5) above the notes. The exercise concludes with a double bar line.

Nº 12

Handwritten musical score for exercise Nº 12. The piece is written for a single melodic line on a treble staff. It begins with a treble clef and a common time signature (C). The notation includes numerous slurs, ties, and specific fingering numbers (1-5) above the notes. The exercise concludes with a double bar line.

MAJOR SCALES

Nº1 **C MAJOR**

Nº2 **G MAJOR**

Nº3 **D MAJOR**

Nº4 **A MAJOR**

Nº5 **E MAJOR**

Nº6 **B MAJOR**

Detailed description: This page contains six sets of musical notation for major scales, numbered 1 through 6. Each set consists of a treble and bass staff joined by a brace. The scales are: 1. C Major (No. 1), 2. G Major (No. 2), 3. D Major (No. 3), 4. A Major (No. 4), 5. E Major (No. 5), and 6. B Major (No. 6). Each scale is written in a single system with a key signature of one sharp (F#) for G, D, A, E, and B major, and no sharps or flats for C major. The notation includes fingerings (numbers 1-4), articulation marks (X), and slurs. The scales are presented in a descending and ascending sequence on each staff.

L

Nº 7

Handwritten musical score for exercise Nº 7. The piece is written for a single melodic line on a treble staff. It begins with a series of rapid sixteenth-note runs, followed by a more melodic passage. Fingerings are indicated by numbers 1 through 5. The exercise concludes with a final cadence.

Nº 8

Handwritten musical score for exercise Nº 8. The piece is written for a single melodic line on a treble staff. It features a series of rapid sixteenth-note runs, followed by a more melodic passage. Fingerings are indicated by numbers 1 through 5. The exercise concludes with a final cadence.

Nº 9

Handwritten musical score for exercise Nº 9. The piece is written for a single melodic line on a treble staff. It features a series of rapid sixteenth-note runs, followed by a more melodic passage. Fingerings are indicated by numbers 1 through 5. The exercise concludes with a final cadence.

Nº 10

Handwritten musical score for exercise Nº 10. The piece is written for a single melodic line on a treble staff. It features a series of rapid sixteenth-note runs, followed by a more melodic passage. Fingerings are indicated by numbers 1 through 5. The exercise concludes with a final cadence.

Nº 11

Handwritten musical score for exercise Nº 11. The piece is written for a single melodic line on a treble staff. It features a series of rapid sixteenth-note runs, followed by a more melodic passage. Fingerings are indicated by numbers 1 through 5. The exercise concludes with a final cadence.

Nº 12

Handwritten musical score for exercise Nº 12. The piece is written for a single melodic line on a treble staff. It features a series of rapid sixteenth-note runs, followed by a more melodic passage. Fingerings are indicated by numbers 1 through 5. The exercise concludes with a final cadence.

MAJOR SCALES

Nº1 **C MAJOR**

Nº2 **G MAJOR**

Nº3 **D MAJOR**

Nº4 **A MAJOR**

Nº5 **E MAJOR**

Nº6 **B MAJOR**

Detailed description: This page contains six musical exercises for major scales, numbered 1 through 6. Each exercise consists of two staves (treble and bass clef) and is labeled with a number and a key signature. The scales are: 1. C Major, 2. G Major, 3. D Major, 4. A Major, 5. E Major, and 6. B Major. Each scale is written in a single octave, starting from the middle C (C4) and ending on the C an octave higher. The notation includes fingerings (numbers 1-5) and practice marks (X) to indicate specific notes or intervals. The key signatures are indicated by the number of sharps: C Major (no sharps), G Major (one sharp), D Major (two sharps), A Major (three sharps), E Major (four sharps), and B Major (five sharps).

F Sharp MAJOR

107

108

G Flat MAJOR

108

109

D Flat MAJOR

109

110

A Flat MAJOR

110

111

E Flat MAJOR

111

112

B Flat MAJOR

112

113

F MAJOR

113

114

MINOR SCALES

A MINOR

Ascending: A4 (X), A4, B4, C5, D5, E5, F#5, G5, A5, G5, F#5, E5, D5, C5, B4, A4. Descending: A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Breath marks (X) are placed above the first and last notes of the ascending and descending lines.

E MINOR

Ascending: E4 (X), F#4, G#4, A4, B4, C#4, D#4, E5, D#4, C#4, B4, A4, G#4, F#4, E4. Descending: E4, D4, C#4, B4, A4, G#4, F#4, E4, D4, C#4, B4, A4, G#4, F#4, E4. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Breath marks (X) are placed above the first and last notes of the ascending and descending lines.

B MINOR

Ascending: B4 (X), C#4, D#4, E5, F#5, G#5, A5, B5, A5, G#5, F#5, E5, D#5, C#5, B4. Descending: B4, A4, G#4, F#4, E4, D#4, C#4, B4, A4, G#4, F#4, E4, D#4, C#4, B4. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Breath marks (X) are placed above the first and last notes of the ascending and descending lines.

F. Sharp MINOR

Ascending: F#4 (X), G#4, A#4, B4, C#4, D#4, E#4, F#5, E#4, D#4, C#4, B4, A#4, G#4, F#4. Descending: F#4, E4, D#4, C#4, B4, A#4, G#4, F#4, E4, D#4, C#4, B4, A#4, G#4, F#4. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Breath marks (X) are placed above the first and last notes of the ascending and descending lines.

C. Sharp MINOR

Ascending: C#4 (X), D#4, E#4, F#4, G#4, A#4, B#4, C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#4. Descending: C#4, B4, A#4, G#4, F#4, E#4, D#4, C#4, B4, A#4, G#4, F#4, E#4, D#4, C#4. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Breath marks (X) are placed above the first and last notes of the ascending and descending lines.

G. Sharp MINOR

Ascending: G#4 (X), A#4, B#4, C#4, D#4, E#4, F#4, G#5, F#4, E#4, D#4, C#4, B#4, A#4, G#4. Descending: G#4, F#4, E#4, D#4, C#4, B#4, A#4, G#4, F#4, E#4, D#4, C#4, B#4, A#4, G#4. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Breath marks (X) are placed above the first and last notes of the ascending and descending lines.

D Sharp MINOR

Nº 7

E Flat MINOR

Nº 8

B Flat MINOR

Nº 9

F MINOR

Nº 10

C MINOR

Nº 11

G MINOR

Nº 12

D MINOR

Nº 13

MAJOR SCALES IN THIRDS.

This page contains ten staves of musical notation, likely for guitar. The notation is complex, featuring many chords, scales, and fingerings. Some measures are marked with 'X' and others with '4'. The notation is written in a style that is common for guitar sheet music, with notes, chords, and fingerings clearly indicated. The page is a single page of music, and the notation is written in a way that is easy to read and understand.

